

CAMERA SCRIPT

BBC-1

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PROJECT NUMBER: -

"D O C T O R W H O"

SERIES '91 - "THE SPACE MUSEUM"

by Glyn Jones

episode three: THE SEARCH

PRODUCER
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RAY ANGEL
CLIVE GIFFORD
CLIVE DOIG
FOURTEEN
SPENCER CHAPMAN
TONY PEARCE / DAPHNE DARE
SONIA MARKHAM

SCHEDULE

DATE: FRIDAY APRIL 16TH 1965

STUDIO: T.C.4

Set and light.....0830 - 1030

TELECINE

Camera Rehearsal....1030 - 1300

TK-25 from 1030

LUNCH.....1300 - 1400

TK-33 from 1600

Camera Rehearsal....1400

TELEPHONE NOS:

DINNER.....1900 - 2000

PRODUCER: 4111
SCRIPT EDITOR: 4109
ORGANISER: 2226

Camera Rehearsal....2000 - 2030

Line-Up.....2030 - 2100

RECORDING.....2100 - 2215
(VT/4T/26898)

EDITING: Monday April 19th. 1900 - 2200

TRANSMISSION : SATURDAY MAY 8TH 1965.

FRIDAY APRIL 16TH 1965

BBC-1

DOCTOR WHO - THE SEARCH

CAST LIST

DR. WHO	WILLIAM HARTNELL
IAN CHESTERTON	WILLIAM RUSSELL
BARBARA WRIGHT	JACQUELINE HILL
VICKI	MAUREEN O'BRIEN
LOBOS	RICHARD SHAW
MOROK	
COMMANDER	IVOR SALTER
TOR	JEREMY BULLOCH
SITA	PETER SANDERS
DAKO	PETER CRAZE
<u>MOROK GUARDS:</u>	
	SALVIN STEWART
	PETER DIAMOND
	BILLY CORNELIUS
	LAWRENCE DEAN
	KEN NORRIS

XERONS:

MICHAEL GORDON
EDWARD GRANVILLE
DAVID WOLLISCHROFF
BILL STARKY

SETS

LOBOS OFFICE
PREPARATION RM
MUSEUM BUILDING
TOR'S ROOM

CORRIDORS
STORE ROOM
ARMOURY

TC-1 : Opening 'Dr. Who' titles
TC-2 : Trailer

TELECINE

TECHNICAL REQUIREMENTS

6 Pedestal Cameras

TELECINE

SOUND

4 Booms
Fishing Rod
Slung Mics
Grams
TR-90
Stand Mic.

TK: 25 from 1030. w. titles
TK: 33 from 1600. w. Trailer

SLUNG MONITORS

DR WHO - SERIAL Q

EPISODE THREE - RUNNING ORDER

SHOT	TAKE	SCENE & SCENE NO	CHARACTER	LIGHTS	CAM	SOUND
PC-1. DR WHO OPENING TITLES						
PC-2. TAILLOR - 20"						
CAPTIONS						
1	3	2. <u>Ext. BUILDING</u>	MOROKS (XARONS)	DAY	1A	A1
2	3	3. <u>MUSEUM CORRIDOR</u>	IAN DANIELA VICKI	DAY	2A 4A	B1
5	5	4. <u>Ext. BUILDING</u>	MOROKS (ALL) XARONS COMMANDER LODOS	DAY	1B	A1
6	7	5. <u>MUSEUM CORRIDOR</u>	IAN DANIELA VICKI LODOS		2A	A1 B1 M30/ 31
7	8	6. <u>Ext. BUILDING</u>	COMMANDER LODOS	DAY	1C 3A	A1
9	8	7. <u>MUSEUM CORRIDOR</u>	IAN DANIELA VICKI GUARD (5)	DAY	2A 4B	B1
19	12	8. <u>Ext BUILDING</u>	LODOS GUARDS (2,3,4) COMMANDER VIG. I (OV) IAN (OV)	DAY	3A	A1 B1
20	12	9. <u>MUSEUM CORRIDOR</u>	DANIELA VICKI IAN GUARD (2,3,4) LODOS (4,5) COMMANDER	DAY	4A	B1
21	14	10. <u>Ext BUILDING</u>	IAN GUARDS (3,5)	DAY	3A 1D	A1 M32
26	15	11. <u>STORE ROOM</u>	DANIELA COMMANDER (OV) GUARD (	DAY	2B	B1 C1 M33
27	16	12. <u>MUSEUM CORRIDOR</u>	VICKI GUARDS		4C	SM M34

CAPTIONS

M29

EPISODE THIN 11

SHOT	PAGE	SCENE & SCENE NO	CHARACTER	LIGHTS	C/M	SOUND
28	17	<u>13. Ext BUILDING</u>	LOLOS COMMANDER IAN GUARDS (3 & 5)	DAY	1B 3A 1D 3B	A1 M35
38	21	<u>14. LOLOS OFFICE</u>	LOLOS COMMANDER	DAY	5A 6A	DL
42	22	<u>15. STORE ROOM</u>	LANDALA DAKO	DAY	2C 4D	M36-8 B2
46	24	<u>16. Ext BUILDING</u>	TOR SITA VICKI	DAY	1B	A1
47	26	<u>17. STORE ROOM</u>	DAKO LANDALA	DAY	2B	B2 M39
48	28	<u>18. TOR'S ROOM</u>	TOR SITA VICKI	DAY	3C 1E 2X	C2
65	33	<u>19. Ext BUILDING</u>	IAN GUARD (3) COMMANDER	DAY	1F	A2
66	36	<u>20. ANMOURY</u>	GUARDS(5) SITA TOR VICKI	DAY	2D	B3
67	38	<u>21. LOLOS OFFICE</u>	LOLOS	DAY	5B	DL
68	39	<u>22. MUSEUM</u> <u>CONATOR</u>	LANDALA DAKO	DAY	4E	F/R M40
69	40	<u>23. ANMOURY</u>	TOR VICKI SITA	DAY	3E 2E	B3
74	43	<u>24. LOLOS OFFICE</u> <u>CAPTIONS & ROLLER</u>	LOLOS GUARD (3) IAN	DAY	5A 6A 5B 6C 1G	DL M41

-1-

DR. WHO (SERIES Q) EPISODE THREE - THE SEARCH

Q. TELECINE TK-25

TK-25.....TC-1.

OPENING DOCTOR WHO TITLES

S.O.F

Q. TK-33

TK-33.....TC-2.

TRAILER from previous episode

/MUSIC 29/

FADE TO BLACK & UP

1 1 A 25
GROUP shot

2. EXT. TARDIS BUILDING. DAY /BOOM AT/

SUPER SLIDE 1
'THE SEARCH'

(THE TARDIS STANDS OUTSIDE THE
MUSEUM. IT IS GUARDED BY THE
MOROKS AND A NUMBER OF
XERONS STAND AROUND STARING)

SUPER SLIDE 2
Written by
GLYN JONES

GUARD Leave it alone!

2 2 A 35
3-S BARBARA/IAN/
VICKI

3. INT. MUSEUM CORRIDOR. DAY

/BOOM BY/

(IAN & BARBARA ARE LOOKING
OUT OF SOME DOORS AT PREV.
SCENE

THE DOORS HAVE BEEN CLOSED
EXCEPT FOR A NARROW GAP
WHICH IAN IS LOOKING
OUT OF. BARBARA TRYING
TO SEE. VICKI HER BACK
TO THE WALL, FACES US)

(4 NEXT)

-1-3-

(ON 2)

ME

- 4 -

IAN: It didn't take them long to find it.

BARBARA: Let's hope they don't do any damage...

IAN: There's not much they can do - unless they get inside.

VICKI: Are they bringing it in here?

IAN: Doesn't look like it...
Sorry, Vicki.

(IAN REALISES THAT
VICKI IS SHUT OUT,
STEPS ASIDE.)

VICKI PEERS OUT
TAKING IN THE SCENE,
THEN, WHEN SHE HAS
SEEN ENOUGH, IAN
CLOSES THE DOORS)

3

4

A

9

CU VICKI

Well? What next? Find the Doctor I suppose - I'm afraid I'm no expert when it comes to changing futures. /

VICKI: I think one of us should keep watch on the Tardis. If we have to leave in a hurry we don't want to waste time having to look for it.

BARBARA: We know where it's going, Vicki - we saw it before.

VICKI: If it gets there we needn't bother - we won't have changed what's going to happen... /

4

2

A

35

3-S BARBARA/VICKI/
IAN

IAN: You know, this is becoming a nightmare!

- 4 -

(1 NEXT)

BARBARA: It has been ever since
we saw those cases. We keep on saying
it's a ~~night~~ ^{here} What are we going
to-do!

IAN: Choice is only possible when
you've got all the facts.
you realise we don't know anything
about this planet?

BARBARA: Listen!

(BARBARA HOLDS UP
A WARNING FINGER.
SHE HAS HEARD SOME
ACTIVITY FROM OUT-
SIDE, AS THEY ALL
LISTEN, WE CUT TO)

5 1 B 35

/BOOM AT/

4. EXT. BUILDING. DAY.

(THE HOROKS ARE
STILL ON GUARD. AS
WE RESUME ON THIS
SET, WE HEAR FOOT-
STEPS APPROACHING.

XERONS, IN THE
SCENE, LOOK UP,
SEE WHO IT IS,
AND WELT AWAY FROM
THE SCENE.

THE HOROK COMMANDER
COMES INTO FRAME AND
THE GUARDS SALUTE.

THE COMMANDER LOOKS
THE TARDIS OVER,
TRIES THE DOOR)

COMMANDER: Is there no way in?

GUARD: No, Commander.

COMMANDER: That's all I need!
What do you think Lobos will say
to that soldier?

(THE GUARD SHRUGS)

COMMANDER: He'll blame me, that's what! Everything that goes wrong on this wretched planet is my fault! Think yourselves lucky you've got me between you and our illustrious governor! A scapegoat - and for what? (HE POINTS TO HIS INSIGNIA) A rank and a miserable pittance of extra pay.

(THE COMMANDER TRIES THE DOOR AGAIN, AS THOUGH IT HAS MIRACULOUSLY OPENED ITSELF, HE REGISTERS DISGUST.)

COMMANDER: Oh what's the use. (TO GUARD) What can I do about it?

GUARD: Nothing, Commander.

(THE COMMANDER MOVES AWAY, REACTS A MOMENT LATER, AND THEY ALL SALUTE AS LOBOS WITH AN ACCOMPANYING GUARD MOVES IN ON THEM.

(ON 1)

ME

- 6 -

Pan LOBOS L
pushing in to
POS C.

LOBOS DISMISSES,
RATHER THAN ACK-
NOWLEDGES THE
SALUTES, HIS
INTEREST IS IN THE
TARDIS. HE MOVES
UP TO IT, FEELS IT,
MOVES TO LOOK BE-
HIND IT)

Pan L and R
to 2-S LOBOS/
COMMANDER

LOBOS: A strange looking craft.
It must be very cramped, and
uncomfortable, for four travellers
inside at one time...

COMMANDER: Yes, sir...

(LOBOS LOOKS AT HIM
AS THOUGH HE IS A
FOOL, INFERRING THAT
HE WAS NOT SEEKING
CONFIRMATION OF THE
OBVIOUS BUT STATING
A FACT. LOBOS PUSHES
THE DOOR)

Pan LOBOS R
to 2-S COMMANDER/
LOBOS

LOBOS: The door is locked.

(LOBOS STANDS ASIDE
FOR THE COMMANDER
TO OPEN IT. HE
LOOKS EMBARRASSED)

COMMANDER: We were unable to
gain entry, sir.

LOBOS: (SYMPATHETICALLY) They
didn't leave you the key ...
(THEN) Force it open, you fool!

Pan COMMANDER R
to 2-S COMMANDER/
GUARD 2.

(THE COMMANDER SNAPS
UP A SALUTE, MOVES
TO ONE OF HIS GUARDS
AS LOBOS CONTINUES
HIS INSPECTION)

COMMANDER: (TO GUARD) Why wasn't
the cutting equipment brought
here? (cont...)

(2 NEXT)

- 6 -

COMMANDER: (Cont) I asked for
it often enough. Didn't I soldier?

GUARD: Yes, commander.

(THE COMMANDER REACTS,
LOOKS AT LOBOS Hoping
that he is overhearing
just how 'with-it' he
was. Then moves across
to administer him)

COMMANDER: (Cont) I'm not
interested in your excuses - you'll
be dealt with later. Get it!

(THE GUARD MOVES OFF
IN HASTE AND THE
HOROK COMMANDER,
LOOKING AFTER HIM,
MOVES BACK TO LOBOS,
MUTTERING)

As COMMANDER turns
to LOBOS. Pan L
taking in LOBOS L

Incompetent fools....

(THE COMMANDER JOINS
LOBOS, PLUCKS UP
COURAGE TO ADVANCE
A QUESTION)

Have the aliens been captured, sir?

LOBOS: One has...

6 2 A 24
~~3-S BARBARA/~~
IAN/VICKI
5. INT. MUSEUM CORRIDOR. DAY. /BOOM AT/B/

(IAN, BARBARA, AND
VICKI REACT HEARING
THIS)

LOBOS: (OVER. OFF) Three are
still at large...

(OVER THE ABOVE LINE)

ME

(ON 2)

- 8 -

IAN: (LOW) Did you hear that?

BARBARA: (LOW) Yes, ssh!

(VICKI INDICATES
FOR BOTH OF THEM
TO KEEP QUIET,
AND WE CUT TO:)

7 1 C 35
LOBOS/COMMANDER

/BOOM A1/

6. EXT. BUILDING. DAY.

(WE RESUME ON LOBOS
AND COMMANDER)

8 3 A 9
SINGLE LOBOS

COMMANDER: They could be in a
thousand places. /

LOBOS: I expect a thousand
places to be searched! When
this is over discipline will be
tightened. The army here's gone
soft - I am supposed to have at
my command trained soldiers, not
a feeble bunch of half-witted
amateurs!

(LOBOS MOVES AWAY TO
STUDY THE TARDIS
AGAIN AND WE CUT TO:)

9 2 A 24
3-S BARBARA/IAN
VICKI

/BOOM B1/

CAMERA ONE pull
back to POS B.

7. INT. MUSEUM CORRIDOR. DAY.

(IAN, BARBARA AND
VICKI ARE CROUCHED
AT THE DOOR LISTENING.

(4 NEXT)

- 8 -

(ON 2)

- 9 -

(THEY CAN NO LONGER
HEAR THE COMMANDER
OR LOBOS TALKING)

BARBARA: They've stopped talking...

VICKI: Perhaps they've gone?

(IAN SHAKES HIS
HEAD, CONTINUES
LISTENING,

10 4 B 35
SINGLE OF GUARD
FIVE entering

TO THE CORRIDOR
AND SEE A MOROK
GUARD TURN INTO
IT FROM ONE OF THE
ROOMS.

/STAND MIKE ?/

/MUSIC 30/

Pan GUARD L

HE REACTS, GOES
QUIET AND STILL,
AND TAKES OUT HIS
RAY GUN SLOWLY.
HE MOVES UP ON
THEM STEALTHILY AS
THEY LISTEN FOR
NOISES FROM OUTSIDE,
THEN:)

GUARD: Stay as you are. Don't
move.

(IAN, BARBARA, AND
VICKI STIFFEN,
TURN TO SEE HIM.
THE GUARD COVERS
THEM WITH THE GUN.

IAN AND BARBARA
ARE SIDE BY SIDE.
IAN GOES TO EDGE
FORWARD, BARBARA
PUTS UP AN ARM TO
RESTRAIN HIM)

BARBARA: Don't - he'll fire
that thing. /

11 2 A 9
CU IAN

IAN: Wouldn't that
change the shape of things to
come?

12 4 B 16
3-S VICKI/BARBARA/IAN

(2 NEXT)

- 9 -

(ON 4)

-10-

BARBARA: It would for you, Ian
you'd be dead.

IAN: He can't kill us - we're
going to end up in those cases.

BARBARA: No, not necessarily, you
can change the future and keep
out of those cases but we'd all
end up dead so what's the use of
it? /

13 2 A 9
CU IAN

IAN: How can we fight anything
or anybody without knowing what
we're doing?

14 4 B 16
3-S VICKI/
BARBARA/IAN

VICKIE: We've just lost the
Doctor - has that changed the
future?

BARBARA: We don't know Vickie
this may be the way it happened
but there's no reason to suppose
that we were all put in the cases
at the same time.

15 2 A 9
CU IAN

VICKI: So we're just doing what
we're supposed to do. /

IAN: I've had enough of this. I'm
going to get rid of him. We'll go
after the Doctor whether we're
supposed to or not! /

16 4 B 35
4-S VICKI/BARBARA
IAN/GUARD

(IAN TURNS AS THOUGH TO GO FOR
THE GUARD. BARBARA & VICKI
RESTRAIN HIM AND AT THE SAME
TIME)

GUARD: That's enough talking
- open the door - move out slowly.

(IAN SHAKES HIMSELF FREE OF
VICKI & BARBARA)

17 2 A 9
CU IAN

BARBARA: Ian - be careful! /

IAN: Don't worry I'm going to try some-
thing. / GUARD: I said - move out! / thing

18 4 B 35
4-S VICKI/
BARBARA/IAN/GUARD

IAN: Yes, we heard you the first
time. But we don't feel like going
do we?

VICKI: No, definately not...

(3 NEXT)

BARBARA: Didn't go to far Ian.

-10-

(ON 4)

- 11 -

IAN: What were your orders?
Capture us? Bring us in?

GUARD: Yes. (THEN) Get back!

(BUT HE IS THE ONE
WHO RETRACES A STEP
NERVOUSLY)

IAN: There was nothing about
killing us was there? Well?
Was there? Answer me!

GUARD: No...no there wasn't...

IAN: Think what your superiors'
would say. "Have you brought in
the aliens?" "No," you'd have
to say, "I went and shot them
all".

(IAN DRAWS IN A SHARP
BREATH, LOOKS VERY
REPROVINGLY AT THE
GUARD AND SHAKES HIS
HEAD IN MOCK SYMPATHY.

THE GUARD IS NOW VERY
UNSURE OF HIMSELF,
IAN'S ATTITUDE IS
THE LAST HE EXPECTED,
ONE HE HAS NEVER
ENCOUNTERED.

IAN HAS MOVED UP TO
HIM FOR THE REPROACH,
AND NOW, HE TURNS,
BACK TO FACE VICKI
AND BARBARA.

MUSIC 31

THE GUARD RELAXES
FRACTIONALLY AND IAN,
COUNTING ON THIS,
HITS BLINDLY AT HIM.
THE GUARD STAGGERS,
CATCHES IAN'S ARM.

THE GUARD AND IAN
STRUGGLE AS:)

IAN: (SHOUTING) Run! Get out
of it - both of you!

(3 NEXT)

- 11 -

(ON 4) ME

- 12 -

(VICKI AND BARBARA
REACT, DECIDE, TURN
TO THE DOOR)

19 3 A 35 /BOOM A1/B1
GROUP SHOT
LOBOS/COMMANDER/
GUARDS 8. EXT. BUILDING. DAY.

(LOBOS, THE COMMANDER,
AND THE GUARDS TURN
TO THE DOOR AS:)

VICKI: (OVER) Ian - come on!

IAN: (OVER) Get going!

(LOBOS LOOKS TOWARDS
THE DOOR, SIGNALS
HIS MEN)
Pan GROUP R

LOBOS: In there - quickly!

(THE COMMANDER LEADS
THE GUARDS TOWARDS
THE DOOR, WITH LOBOS,
AS WE CUT TO:)

20 4 A 35 /BOOM B1
4-S
BARBARA/
VICKI/IAN/
GUARD 9. INT. MUSEUM CORRIDOR. DAY.

(BARBARA AND VICKI
OPEN THE DOOR
FRACTIONALLY)

VICKI: They're outside! They're
coming in!

(IAN IS STILL FIGHTING
WITH THE GUARD)

(3 NEXT)

- 12 -

(ON 4)

ME

- 13 -

IAN: (SHOUTING) Get away will you!

(WE START TO HEAR A POUNDING AT THE DOORS)

BARBARA: Run, Vicki!

As CROWD enter contain action pulling back if necessary

(BARBARA AND VICKI RUN, AS THE DOOR GIVES WAY. IN THE CONFUSION BARBARA AND VICKI RUN IN OPPOSITE DIRECTIONS.

IAN IS JUST SUCCESSFUL BUT THE OTHER GUARDS RUSH IN TO ASSIST IN OVERPOWERING HIM)

LOBOS: Commander, get your men after those women!

COMMANDER: Yes, sir! Guards!

(THE GUARD IAN STRUGGLED WITH, AND THE GUARD THAT ENTERED WITH LOBOS REMAIN TO HOLD A STRUGGLING IAN BEFORE LOBOS.

THE COMMANDER LEADS OFF THE REMAINING GUARDS OUT OF SIGHT)

LOBOS: Take him to my office, wait for me there...

(THE GUARDS DRAG IAN TO THE DOOR, AND OUT OF SIGHT. LOBOS STALKS A FEW PACES DOWN THE CORRIDOR)

Guards! Guards!

(3 NEXT)

- 13 -

(AS LOBOS SCREAMS
FOR THE OTHER MEN
SUPPOSEDLY ALREADY
SEARCHING THE MUSEUM
BUILDING, WE CUT TO:)

21 3 A 35 /BOOM AT/
3-S GUARD/IAN 10. EXT. BUILDING. DAY.
GUARD

(IAN IS DRAGGED FROM
THE BUILDING BY THE
TWO GUARDS.

Pull back if nec.
to contain action

THEY MOVE AWAY A
FEW PAGES, IAN
STRUGGLING TO NO
AVAIL, WHEN SUDDENLY
IAN GOES COMPLETELY
LIMP.

THE TWO GUARDS CHECK
TO ADJUST HIS SUDDEN /MUSIC 32/
WEIGHT, AND, TAKING

22 1 D

02-S OF GUARD & IAN's
foot on arm

IAN RAMS HIS ELBOW
INTO ONE OF THE
GUARD'S STOMACH.
THE WINDED GUARD
STAGGERS AWAY.

IAN TURNS ON THE
REMAINING GUARD, PINS
HIM AGAINST THE WALL,
HANDS CROSSED AGAINST
HIS THROAT.

23 3 A 35

3-S GUARD/IAN/GUARD

THE WINDED GUARD RE-

24 1 D

CLOSE 2-S GUARD/IAN

COVERS ENOUGH TO
CONTINUE THE FIGHT.
HE GRIPS HIS RAY GUN
AS A CLUB, MOVES IN
READY TO SMASH IAN
ON THE BACK OF THE
HEAD.

25 3 A 35

3-S GUARD/IAN/GUARD

IAN SEES IT COMING:
AT THE LAST MINUTE
HE PULLS HIS HEAD
TO ONE SIDE AND THE
GUARD HE WAS HOLDING
AGAINST THE WALL
RECEIVES THE BLOW.

(2 NEXT)

(ON 3) ME

- 15-

(THE GUARD FALLS TO
THE FLOOR UNCONSCIOUS.)

IAN TURNS AND GIVES
THE REMAINING GUARD
A CLASSIC RIGHT TO
THE JAW SENDING HIM
FLYING.

FREE OF THEM IAN
TURNS AND RUNS OFF
FRAME.

THE TWO GUARDS TRY
TO CLAW THEIR WAY
TO THEIR FEET)

26 2 B 35 ON DOOR
BARBARA enters

/BOOM B1/G1/
/MUSIC 33/

11. INT. MUSEUM STORE-ROOM. DAY.

(A DARK ROOM, NO
LIGHT AS IN THE
OTHERS, JUST SHAFTS
BREAKING THROUGH
FROM SOMEWHERE.)

IT IS SIMILAR IN
PROPORTION, CONSTRUCT-
ION, AND SIZE TO THE
ANTE-ROOMS, BUT IT IS
FILLED WITH JUNK. A
STORE ROOM FOR DUP-
LICATES, UNWANTED
ITEMS, AND CASES.
THE DUST INDICATES
THE INFREQUENCY OF
ITS USE.

WE ESTABLISH THE
ROOM, HEAR RUNNING
FOOTSTEPS, HEAR THE
DOOR OPEN AND SEE
BARBARA COME THROUGH,
SHE TURNS TO LOOK
BACK THE WAY SHE
HAS COME)

BARBARA: Vicki? Vicki?

/SWING BOOM
/FOR FOOTSTEPS/

(4 NEXT)

- 15 -

- 16 -

(WE HEAR MORE FOOT-
STEPS AND BARBARA
CLOSES THE DOOR.
SHE LISTENS, CATCHING
HER BREATH.

AFTER A SLIGHT PAUSE:)

COMMANDER: (OVER) One of them
came this way.

GUARD enters
2-S BARBARA/GUARD

(WE HEAR THE FOOT-
STEPS OUTSIDE. THE
DOOR OF THE ROOM IS
TRIED, IT OPENS, A
GUARD LOOKS IN, LOOKS
ROUND.

BARBARA PRESSES HER-
SELF AGAINST THE
WALL BEHIND THE DOOR.
THE GUARD CLOSES THE
DOOR AGAIN, AND
BARBARA RELAXES
MOMENTARILY.

Push in as BARBARA
goes to door

SHE WAITS AS THE
SOUNDS DIE AWAY, THEN,
WHEN ALL IS QUIET SHE
TRIES THE DOOR. SHE
REALISES, WITH
GROWING CONCERN,
THAT SHE IS UNABLE
TO OPEN IT FROM THIS
SIDE, AND THAT SHE
IS LOCKED IN)

27 6 C 35 /STAND MIC/
VICKI entering
R f/gnd

12. INT. MUSEUM CORRIDOR. DAY.

(VICKI RUNS DOWN
THE CORRIDOR. SHE
CHECKS AS SHE
REALISES THAT
BARBARA IS NOT WITH
HER, OR FOLLOWING.

(1 NEXT)

- 16 -

(SHE LOOKS CONCERNED,
IS ABOUT TO GO BACK
WHEN WE HEAR FOOT-
STEPS OF GUARDS.

SHE BITES HER LIP
ANXIOUSLY, STARTS
TO MOVE OFF AGAIN,
NOT LOOKING WHERE
SHE IS GOING BUT
TOWARDS THE INCREASING
SOUNDS OF HER PURSUERS.

VICKI DOES NOT SEE THE
THE HANDS THAT REACH
OUT AND GRAB HER INTO
A DOORWAY)

/MUSIC 34/

27A

4

X

35

GROUP SHOT

12A. SECOND ANTE ROOM

/BOOM BX

(WE SEE VICKI PULLED
INTO THE ROOM BY
TOR AND DAKO, SITTA
WITH THEM. VICKI IS
STRUGGLING)

VICKI: Let me go! Let go of me!

TOR: Quiet! They'll hear!

(TOR PUTS HIS HAND
OVER VICKI'S MOUTH,
SHE BITES AND TOR
PULLS IT AWAY
REGISTERING PAIN.

VICKI BREAKS FREE,
MAKES FOR THE DOOR,
BUT SHE IS AGAIN
CAUGHT)

TOR: Look, you've got to trust
us!

VICKI: No. Why should I?

TOR: We hate the Moroks. We
want to see them dead. Well
you can see we're nothing like
them...

VICKI: Who are you?

TOR: We'll explain everything later.
We must first of all find your
companions....

(2 NEXT)

EPISODE THREE. REVISED.
(ON 4)

- 17A -

VICKI: (SUDDEN THOUGHT, SUSPICIOUS)
Did you take the Doctor, like you
did me? The old man that was with
us!

TOR: Yes, but.

(VICKI MAKES ANOTHER
ESCAPE ATTEMPT, IS
AGAIN RESTRAINED)

TOR: We did, but he fooled us -
and the Moroks caught him. We
didn't hand him over to them if
that's what you're thinking.
(FIRMLY) Where are the others?

(VICKI THINKS,
BELIEVES, ANSWERS)

VICKI: I think they caught Ian...

TOR: The man - what of the woman?

27B 2 X 9
CU VICKI

VICKI: We ran so quickly, we went
in opposite directions, by the
time I realised I couldn't turn back,
the guards were already after me.

27C 4 X 35
GROUP SHOT

TOR: She'll be making for the store-
rooms. (TO VICKI) Wait here...
Dako.

(DAKO MOVES WITH
TOR ACROSS TO THE
DOOR)

TOR: Go and find her, bring her
to the headquarters. (BACK TO
VICKI) What is her name?

VICKI: Barbara.

(DAKO NODS)

TOR: Go quickly...

(DAKO MOVES OFF
DOWN THE CORRIDOR.

(1 NEXT)

- 17A -

EPISODE THREE. REVISED. - 17B -
(ON 4)

WE GO WITH HIM,
THEN, CUT TO AND)

28 1 B 24 /BOOM A1
2-S LOBOS/COMMANDER

Pan them L 13. EXT. BUILDING. DAY.
to 4-S
GUARD 3/GUARD 5
LOBOS/COMMANDER

(LOBOS MOVES OUT OF
THE BUILDING,
IRRATED. THE MOROK
COMMANDER IS WITH
HIM.

THE TWO GUARDS
KNOCKED OUT BY IAN
ARE RECOVERING.
LOBOS SEES THIS,
STRIDES ACROSS TO
THEM)

LOBOS: You let him escape?
Oafs! Incompetent fools!

(THE GUARD WHO FIRST
CHALLENGED IAN,
BARBARA, AND VICKI,
NODS MISERABLY)

GUARD: Yes, sir.

LOBOS: Silence! (TO COMMANDER)
There are other ways of getting
them out. (cont...)

(3 NEXT)

- 17B -

ME

(ON 1)

- 18 -

(LOBOS TURNS TO THE
SECOND GUARD WITH:)

LOBOS: (cont) Withdraw our
men from this building. See
that all exits are guarded, and
have the rest search the area
for the one you allowed to escape!

(THE GUARD, NODDING
AT EVERY WORD
PRACTICALLY MOVES
OFF AT SPEED, INTO
THE BUILDING)

(TO FIRST GUARD) You remain
here...

(THE GUARD NODS,
TAKES UP A GUARDING
POSITION, AND, WITH
A WAVE OF HIS HAND
LOBOS MOVES OFF OUT
OF FRAME, INDICATING
THAT THE MOROK
COMMANDER SHOULD
FOLLOW HIM.

MUSIC 35

Pan LOBOS & COMMANDER
L. Take in IAN in
b/gnd then let LOBOS
& COMMANDER go L

29

3

A

35

SINGLE GUA RD

WE PAN TO TAKE THE
MOROK COMMANDER AND
LOBOS OFF, AND, IN
DOING SO SHOW THAT
IAN IS, IN FACT,
HIDING BEHIND THE
TELEPHONE BOX.
PRESSED HARD AGAINST
IT HE WATCHES THEM
AWAY. /

30

1

B

24

SINGLE IAN

WE RESUME ON IAN,
THINKING OUT HIS
BEST PLAN OF ATTACK.
HE LOOKS DOWN AT
THE GROUND, HAS A
THOUGHT AND CROUCHES
TO SIFT THE DUST FOR
LARGER STONES.

(3 NEXT)

- 18 -

ME

(ON 1)

- 19 -

COLLECTING SEVERAL
HE MOVES AWAY FROM
THE TELEPHONE BOX,
BUT KEEPS IT BETWEEN
HIM AND THE GUARD
TO REMAIN UNSEEN.

HAVING BACKED AWAY
TO GIVE HIMSELF
ELBOW ROOM, IAN
STARTS TO THROW
THE STONES, HIGH
IN THE AIR, OVER
THE TELEPHONE BOX. /

31 3 A 35
SINGLE GUARD

WE RESUME ON THE
GUARD, SUDDENLY HE
IS AWARE OF STONES
FALLING. HE LOOKS
UP, THINKING THAT
SOMEBODY IS ON THE
ROOF.

SEEING NOTHING, AND
WITH THE STONES
STILL FALLING, HE
WALKS OUT FROM THE
WALL, TURNS, AND
LOOKS UP)

Pan GUARD L

GUARD: Who's up there?

(IAN MOVES IN BEHIND
HIM, REACHES CARE-
FULLY FOR THE BASED
RAY GUN, PULLS IT
FROM HOLSTER, STEPS
BACK AND:)

IAN In L

IAN: I shouldn't worry about it.

(THE GUARD SPINS
ROUND, REACHING FOR
HIS EMPTY HOLSTER
AND HIS EYES REACT
IN FEAR AS HE SEES
THAT IAN HAS THE GUN
POINTING AT HIM)

GUARD: No...No, don't kill me...

(1 NEXT)

- 19 -

ME

(ON 3)

- 20 -

32 1 D 24
M2-S IAN/GUARD

IAN: That rather depends on you, doesn't it? I have some questions that need.../

GUARD: If I can answer, I will. I promise!

IAN: One of my friends has been captured, the old man...

(THE GUARD IMMEDIATELY LOOKS FEARFUL AND IAN SEES THIS)

What's happened to him?

GUARD: I don't know. I don't know!

(THE GUARD, BACKING UP TO STAND AGAINST THE TELEPHONE BOX, OBVIOUSLY DOES)/

33 3 B 9
CU IAN

IAN: He's not...dead?

GUARD: No...No...!

IAN: Then where is he?

(IAN BRINGS UP THE RAY GUN, THREATENING)/

34 1 D 9
CU GUARD

GUARD: He's been taken to the preparation room - it was nothing to do with me, I'm a simple soldier.../

35 3 B 9
CU IAN

IAN: What happens there? (PAUSE) I said, what happens.../

36 1 D 9
CU GUARD

GUARD: He'll be got ready for the Museum... You can't help him - once the process starts...

(3 NEXT)

- 20 -

ME
(ON 1)

- 21 -

IAN: What kind of process?

GUARD: It's - it's like
embalming... /

37 3 B 24
2-S IAN/GUARD

IAN: How long does it take?

GUARD: Several hours but...

IAN: Take me there!

Let them go L
f/gnd

GUARD: You'll be killed - we'll
both be killed...

(IAN BRINGS UP THE
RAY GUN, HIS FACE
HARDENING, AND THE
GUARD, GULPING,
NODS AND LEADS IAN
OFF SET)

38 5 A 24
2-S COMMANDER/
LOBOS entering

/BOOM D1 /

14. INT. LOBOS OFFICE. DAY.

(LOBOS STRIDES INTO
HIS OFFICE, MOVES
BEHIND HIS DESK,
PICKS UP A SHEET
OF PAPER THAT IS
LYING THERE; READS
IT)

39 6 A 16
SINGLE LOBOS

LOBOS: A directive from Morok.
They think we made a mistake in
allowing the Xeron Youth to live.
They are now almost men - and
dangerous. (cont...)

(LOBOS SUDDENLY
SCREWS UP THE PAPER,
THROWS IT TO ONE
SIDE)

(5 NEXT)

- 21 -

EPISODE THREE. REVISED.
(ON 6)

- 22 -

LOBOS: (Cont) Those aliens - they
made fools of us.

(LOBOS REACHES
ACROSS, FLICKS
A CONTROL ON
HIS INSTRUMENT
PANEL)

LOBOS: Building six-two, the
ventilation is standard?

VOICE: Yes, sir.

LOBOS: Good. The guards shouldn't
take long to withdraw. (THEN) In
one hour's time the air is to be
replaced with zaphra gas. Is that
clear?

VOICE: Perfectly.

LOBOS: Then see that my order
is carried out.

(LOBOS FLICKS
BACK THE SWITCH,
STANDS AND PACES,
IS ON EDGE) /

40 5 A 24
2-S COMMANDER/LOBOS

COMMANDER: Zaphra gas?

41 6 A 9
CU LOBOS

LOBOS: Are you not familiar with
it? It is very effective. / If
the two women do not leave the
building and surrender to the
guards, the gas will eventually
paralyse them!

42 2 C 24
SINGLE BARBARA

/BOOM B2/

15. INT. MUSEUM STORE ROOM. DAY.

(2 NEXT)

- 22 -

(ON 2)

- 23 -

(BARBARA IS AGAIN
TRYING THE DOOR,
IT IS STILL FIRMLY
AND SECURELY LOCKED.
SHE LEANS AGAINST
IT, DEJECTED AND
BEATEN, AND WE:

/MUSIC 36/

FADE DOWN & FADE UP

43 2 C 24
SINGLE BARBARA

WE RESUME IN THE SAME SET. LATER.

/MUSIC 37/

BARBARA IS SITTING
ON THE FLOOR LEANING
AGAINST A PACKING
CASE OR SIMILAR, HER
EYES CLOSED.

WE CAN SEE THAT SHE
HAS MADE SOME EFFORT
TO ESCAPE. ODD PIECES
OF TIMBER, ETC., ARE
STREWN BY THE DOOR
HAVING BEEN USED TRYING
TO SMASH OR PRY THE
DOOR OPEN IF THE
SCRATCHES ARE ANYTHING
TO GO BY.

44 4 D 16
ON DOOR OPENING

WE CLOSE IN ON BARBARA,
AND, AS THOUGH SHE IS
SUDDENLY AWARE OF A
NOISE HER EYES OPENS
SUDDENLY. /

/MUSIC 38/

THE DOOR HANDLE IS
BEING TURNED QUIETLY,
THE MUSIC STINGS. /

45 2 C 24
SINGLE BARBARA

WE RESUME ON BARBARA
AS SHE GETS TO HER
FEET, STRAINING TO
LISTEN.

WE SEE THE DOOR OPEN,
AND, WITHOUT SEEING
WHO IT IS, WATCH AS
IT SWINGS INWARD.

HOLD BARBARA ON
MOVE AND PUSH IN.
SHE PICKS UP TIMBER
THEN PAN R TO FEET
ENTERING DOOR.
HOLD FEET TO CAMERA
AND THEN LET THEM GO

(1 NEXT)

- 23 -

BARBARA, SCARCELY
DARING TO BREATHE,
PICKS UP A PIECE
OF TIMBER AS A
WEAPON, AND SLIPS
SILENTLY BEHIND
ONE OF THE PACKING
CASES, OUT OF SIGHT.

WE ANGLE ON THE
FLOOR, NEAR THE DOOR,
AND SEE A PAIR OF
FEET MOVE STEALTHILY
IN. WE CANNOT SEE
WHO THE INTRUDER IS.

WE TRACK WITH THE
FEET AS THEY MOVE
FORWARD, PAUSE AS
THE INTRUDER LOOKS
AROUND, THEN MOVES
ON OUT OF FRAME.

As feet go L Pan up
to BARBARA

WE PAN UP FROM THE
FLOOR TO A PACKING
CASE AS BARBARA
COMES ROUND BEHIND
IT, NOW TO THE REAR
OF THE INTRUDER YET
UNSEEN.

BARBARA LIFTS THE
TIMBER AS THOUGH TO
STRIKE, WHEN WE HEAR:)

DAKO: (THE UNSEEN INTRUDER)
Barbara? Are you in here?

(BARBARA STOPS SHORT
IN SURPRISE)

BARBARA: Who are you? How do
you know my name?

(WE HOLD ON BARBARA,
STILL NOT SEEING
DAKO, AND CUT TO:)

46 1 B 16
ON DOOR

/BOOM AL/

16. EXT. BUILDING. DAY.

(2 NEXT)

(ON 1)

ME

- 25 -

(THE GUARD, AND IAN,
HAVE GONE. THE
SET IS DESERTED.

WE ANGLE ONTO THE
DOOR AS IT OPENS
AND TOR PEERS OUT.
HE SEES THAT ALL
IS CLEAR, AND SIGNALS
WITH HIS HAND FOR
THOSE BEHIND HIM TO
FOLLOW)

TOR, VICKI & SITA
come out thro' door
3-S TOR/VICKI/SITA

TOR: There's no guard here -
hurry.

(TOR MOVES OUT,
FOLLOWED BY VICKI,
THEN SITA. TOR IS
ABOUT TO MOVE OFF
BUT VICKI GRABS HIS
ARM)

VICKI: Can't we wait for
Barbara?

TOR: It's too dangerous. Dako
will find her and bring her to
the hideout.

SITA: Quickly!

(AT SITA'S URGING,
THE THREE OF THEM
MOVE OFF, AND OUT
OF SIGHT)

Let them go L

47 2 B 24
SINGLE BARBARA

/BOOM B2/

(On to page 26)

(3 NEXT)

- 25 -

(ON 2)

-26-

17. INT. MUSEUM STORE ROOM. DAY.

(BARBARA IS FACING
DAKO, SHE IS TILL
NOT SURE OF HIM,
AND HOLDS THE TIMBER
IN A DEFENSIVE
POSITION)

Pull back to 2-S
BARBARA/DAKO

DAKO: Tor and Sita have taken
Vicki to our headquarters. You
must believe me, we are your
friends.....

BARBARA: Why should you be?

DAKO: We are Xeron's - this
is our plante.

BARBARA: And the others? The
one's in uniform?

(BARBARA IS LOSING
HER SUSPICION'S,
AND LOWERING HER
TIMBER)

DAKO: Morok's! They changed
our planet into a museum - a
record of their wars, but soon
we shall rise against them,
drive them from Xeros.

BARBARA: Moroks? Where did they
come from.

As DAKO moves
from camera
tigh ten shot

DAKO: Their planet is three
light years away. (THINKING BACK)
(cont...)

(3 NEXT)

-26-

DAKO: (cont) They invaded us without warning. Zeros was a place of peace. Scientific knowledge and the wisdom of our elders made us free from want.

BARBARA: Didn't you fight back.

DAKO: Their weapons were far superior to ours. We had planned for peace, and they for war.

(THEY LAPSE INTO SILENCE, THEN:)

Now I want you to come with me.

(BARBARA NOW ACCEPTS DAKO AS A FRIEND)

BARBARA: Can we get out of here?

DAKO: There are many guards, but I will find a way. Come....

/MUSIC 39/

Hold DAKO R to door
Lose BARBARA

(OVER THE LAST SENTENCES THEY HAVE BEEN UNAWARE THAT THE ZAPHRA GAS HAS BEGUN TO CURL AROUND THE EDGES OF THE SLIGHTLY OPEN DOOR AND CURL INTO THE ROOM.

NOW, AS THEY SEE THIS:)
BARBARA: Look!

DAKO: They must have set the museum on fire....

(BARBARA OPENS & CLOSES THE DOOR)

BARBARA: No that's not smoke - its gas....Put something over your mouth,

(THEY GO THRO' THE DOOR AND VANISH INTO THE SWIRLING GAS.)

/BOOM 02/

48 3 C 35
3-S
TOR/VICKI/SITA

(1 NEXT)

-29-

18. INT TOR'S ROOM, DAY

TOR, SITA & VICKI.
THEY ARE SEATED
ROUND IN VARIOUS
POSITIONS EATING
AND DRINKING A
HASTILY PREPARED
MEAL.

TOR AND SITA HAVE
BEEN TELLING VICKI
OF WHAT HAS HAPPENED
TO THEIR PLANET, WE
JOIN THEM AS:)

VICKI: Then what happened? After
the Morok's had conquered this
planet?

TOR: They destroyed everything,
even our people. Only the
children were spared, to work.

VICKI: How horrible!

49 1 E 9
CU TOR

TOR: We are a slave race - as
we grow older we are taken to
other planets. Sita and myself
and Dako were due to be sent
that is why we hide here and
plan....

50 3 C 35
3-S TOR/VICKI/SITA

SITA: But although we've sworn
to drive the Morok's from Xeros it
will not be easy. The life
they impose on us makes organ-
isation difficult.

51 1 E 9
CU TOR

VICKI: There doesn't seem to
be many Moroks - you must out-
number them.

TOR: It is unpleasant to admit,
but our opposition is weak, and
unarmed. A very small army can
easily keep control.

52 3 C 35
3-S TOR/VICKI/
SITA

VICKI: But you're planning a
revolution.....

(2 NEXT)

-29-

Let SITA go I

Tighten shot on
TOR & VICKI

(VICKI HAS TRIED
TO ENCOORAGE.
AS THEY HAVE TOLD
VICKI THE SITU-
ATION THEY HAVE
BECOME DOWN-HEARTED
AT THE HOPELESSNESS
OF IT.

SITA GETS UP, SLAMS
HIS MUG DOWN AND
TURNS AWAY.

TOR LOOKS AT HIM
THEN BACK AT VICKI.
HE SMILES AT HER)

TOR: Why did you and your friends
come to Xeros?

VICKI: Oh - it was an accident...

TOR: Of course. No-one would
come to Xeros..... from choice.
The Moroks reputation is
universal.

(THE CONVERSATION
LAPSES SLIGHTLY
AGAIN, THEN SITA,
DEPRESSED TURNS BACK
WITH:)

Crane down as
SITA comes in
L b/ end to between
them

SITA: It is late - Dako, and
your friend, Barbara have been
captured....

TOR: They would need time
to dodge the guards....

SITA: (INTERRUPTING) As long
as this? We would be fooling
ourselves to believe other-
wise..... /

53 2 X 9
CU VICKI

VICKI: (LOOKING AT THEM) Well,
you can't just accept it - we've
got to help them!

(TOR AND SITA
REMAIN SILENT)

VICKI: (cont) Sitting here and planning, and dreaming, of a revolution, isn't going to win your planet back. /

54 3 C 24
3-S TOR/SITA/VICKI

SITA: We do all we can.

VICKI: By making a nuisance of yourselves - that's all it is.

TOR: What can we do without weapons?

VICKI: Nothing. We must get some.

SITA: (LAUGHING) Now who's dreaming?

VICKI: The Moroks are armed...

SITA: So we can take them from the Moroks? /

55 2 X 9
CU VICKI

VICKI: Why not? That is revolution.

56 1 E 24
2-S SITA/TOR

TOR: Vicki, we have tried. We have occasionally overpowered a guard and taken his ray-gun, but what can one gun to against even a small army?

SITA: And when that happens they take hostages, until the gun is returned. /

57 2 X 9
CU VICKI

VICKI: Where are the guns kept?

TOR: At the armoury.

VICKI: If you had guns, lots of them - would you be able to organise your friends, distribute the guns, really wage a war. /

58 1 E 16
2-S SITA/TOR

TOR: Of course!!! (SMILING
WITILY) That is where we are strong - in our planning.

SITA: But the armoury is out of our reach.

59 3 C 24
3-S SITA/TOR/
VICKI

VICKI: Don't you know where it is?

TOR: We know - but it's key is something that we could never attain.

VICKI: I don't understand?

TOR: The armaments are kept behind locked doors, an im-pregnable safe.

60 1 E 9
CU TOR

VICKI: What kind of lock does it have? /

TOR: An electronic brain, programmed to ask questions. The answers given, opens the door, but they only open to the truth.... /

61 2 X 9
CU VICKI

VICKI: A sort of lie-detector? I'd like to see it, perhaps I could... well, I'd just like to see it.... /

62 3 C 24
3-S SITA/TOR/
VICKI

(TOR AND SITA
EXCHANGE LOOKS)

TOR: We can take you.

(ON 3)

-33-

SITA: But why are you so interested in us? Why do you want this revolution so much, Vicki? /

63 2 X 9
CU VICKI

VICKI: I've just as many reasons as you, perhaps more, to want to see the future changed. Perhaps I'll explain later - but I think we should go now.... /

64 3 C 35
3-S SITA/TOR/VICKI
Pull back.
Pan VICKI R then L
to SITA & TOR
Pan them up steps
then let them go L

(SITA AND TOR
AGAIN EXCHANGE
GLANCES THEN NOD.
THEY TURN, AND, AS
THEY ALL GO OUT OF
THE ROOM, WE:)

65 1 F 35
GUARD entering R

/BOOM A2 /

IAN in R
2-S GUARD/IAN

19. EXT. BUILDING. DAY.

(ALTHOUGH THIS IS
INT THE EXTERIOR
BUILDING SET, WE
SHOOT IT RIGHT
AGAINST THE WALL
OF THE MUSEUM SO,
IN FACT, THE LOC-
ATION COULD BE
ANYWHERE.

AS WE WATCH THE
CAPTURED GUARD,
AND IAN, WITH THE
RAY GUN MOVE INTO
SHOT. THE GUARD
STOPS, AND IAN
MOVES UP TO HIM)

IAN: What's wrong?

GUARD: This is the building.....

IAN: Take me in then.

GUARD: It would be better to
wait.....

(2 NEXT)

-33-

-34-

(IAN, THINKING
THIS IS A TRICK
RAISES THE RAY
GUN, AND THE GUARD
TALKS QUICKLY TO
EXPLAIN)

GUARD: (cont) it is a
busy time of day, later there
will not be so many guards on
duty, you will stand a better
chance!

(IAN THINKS OVER
THIS, THEN, HEARING
A PERSON APPROACHING,
THE FOOTSTEPS
CRUNCHING, HE BRINGS
UP HIS GUN INTO THE
MAN'S FACE)

IAN: There's someone
~~ceeing~~ Find out if they've caught
the others I'll be covering you
from here.....

(IAN LOOKS AROUND
POINTS OFF TO BEHIND
CAMERA THEN MOVES
OUT OF FRAME IN
THAT DIRECTION.

THE GUARD TURNS,
AND THE MOROK
COMMANDER COMES
INTO VIEW. HALTING
SHARPLY WHEN HE SEES
THE GUARD)

COMMANDER in R

COMMANDER: What are you doing here,
soldier? Why have you left your
post?

GUARD: Lobos sent an order. O
I am to report to him.

(THE GUARD LICKS
HIS LIPS NERVOUSLY)

COMMANDER: You didn't leave
your post unguarded?

(2 NEXT)

-34-

--35--

GUARD: The replacement hadn't arrived when I left but....

COMMANDER: Fool!....

GUARD: It was the Governor's order, sir. He said immediately.

COMMANDER: Then why are you waiting here? Alright, I'll check on the replacement. Now - move!

(THE GUARD HALF
TURNS BACK TO THE
COMMANDER)

GUARD: Sir.

COMMANDER: What is it now, soldier?

GUARD: Have the aliens been recaptured?

COMMANDER: Not yet, but the Zaphra gas will soon drive them from their hiding places.

(THE MOROK COMMANDER
TURNS, MOVES FROM
THE SCENE.)

THE GUARD SHAPES
TO MOVE OFF AS THE
QUESTION IS ANSWERED,
BUT HALTS, TURNS TO
FACE CAMERA, WAITS
NATIVOUSLY.

Let COMMANDER
go L f/End

WE SEE IAN MOVE
BACK INTO FRAME,
LOOKING OFF TO THE
DIRECTION THAT THE
COMMANDER TOOK)

IAN: You did very well.

(2 NEXT)

-35-

-36-

Let them go L

IAN: (cont) We'll do as you say,
wait awhile. Over there.

(IAN INDICATES
WITH HIS GUN THE
DIRECTION HE CAME
FROM, AND, AS THE
GUARD NODS, AND
PREPARES TO MOVE
OFF WE:)

66 2 D 35
SINGLE GUARD

/BOOM B3 /

20. INT. ARMOURY. DAY.

(WE FEATURE A
LARGE, SAFE CUM
STRONGROOM DOOR.
IT IS IN A SMALL
ALCOVE. BESIDE
THE DOOR STANDS
SEVERAL CABINETS
OF EQUIPMENT
OF THE ELECTRONIC
BRAIN VARIETY,
WITH THE REVOLVING
STOOLS. THERE IS A
SPEAKER OVER THE
SAFE DOOR, AND A
DOUBLE LINE OF
INWARD POINTING
LIGHTS LEADING
UP TO THE DOOR,
SO THAT WHEN YOU
APPROACH, THE BEAMS
ARE BROKEN.

A MOKOK GUARD STANDS,
BORES, A FEW FEET
FROM THE SAFE FOOT
AND OUTSIDE THE BEAMS.
HE HEARS A SUDDEN
NOISE FROM HIS LEFT,
TURNS, INTERESTED.

AS HE DOES SO TOR
AND SITA HURL THEM-
SELVES IN FROM HIS
RIGHT, AND, QUICKLY
OVERPOWERING HIM,
KNOWCK HIM UNCONSCIOUS.

TOR & SITA in L

Pan down and R holding
GUARD as he falls.
TOR Kneels in shot

(5 NEXT)

-36-

EPISODE THREE. REVISED.
(ON 2)

- 37 -

VICKI's feet in R

(VICKI MOVES IN
FROM THE LEFT
TO JOIN THEM AS
THEY STAND TO
THEIR FEET.)

Pan up with TOR
to 3-S SITA/VICKI/
TOR

TOR: Well, this is the armoury.

VICKI: Well these will be the light
beams

Push in as they
move round control
desk to make 3-S
TOR/SITA/VICKI

(VICKI LOOKS AT
IT, AT THE
BEAMS, THEN
MOVES TO THE
EQUIPMENT)

SITA: Can you do anything? Do
you know how they work?

VICKI: It must work to a standard
pattern.

(THIS MORE TO
HERSELF THAN
TO SITA)

VICKI: Break the light beam.

TOR: The questions will start!

VICKI: Yes, I know.

(TOR LOOKS AT
SITA NODS.
SITA MOVES
ACROSS WALKS
INTO THE INWARD
POINTING LIGHTS.

AS SITA HAS DONE
THIS, VICKI AND
TOR HAVE MOVED
TO THE EQUIPMENT.
ONE OF THE SPOOLS
STARTS TURNING.

OVER THE SPEAKER
COMES A STATIC,
TECHNICAL VOICE)

(5 NEXT)

- 37 -

VOICE: Do you understand that
all questions are to be fully
answered?

SITA: Yes!

VOICE: What is your rank...

SITA: I have no rank....

(THE MACHINES GIVE
OFF A DULL NOISE,
THERE ARE CLICKS,
THEN SILENCE)

TOR: You see, Vicki, not only
does the reply have to be true,
it has to be the correct answer
as well.

VICKI: Yes. (THEN) Sita,
break the light beam again -
don't answer, just let the
questions run right through.

(SITA NODS, MOVES
BACK THROUGH THE
JOINING BEAM. OVER
THE SPEAKER COMES
THE MECHANICAL VOICE)

VOICE: Do you understand that all questions
are to be fully
answered? (COUPLE OF BEATS)
What is your rank? (COUPLE OF
BEATS) What is your name?
(COUPLE OF BEATS) Do you have
the Governor's permission to
approach? (COUPLE OF BEATS)
Have you a requisition signed
by the Governor (COUPLE OF BEATS)
What is its reference number?

TOR: The withdrawal requisition
numbers are fed in from head-
quarters. It has to tally with
the number given. There's no
chance, Vicki.

VICKI: Isn't there? I don't think
we should give up as easily as that!

(THE QUESTIONS DRONE
ON UNDER THE ABOVE
DIALOGUE)

VOICE: Which unit are you
attached to? (COUPLE OF BEATS)
For what purpose are the arms
needed. (COUPLE OF BEATS) Has
the guard on duty examined your
identification papers? (COUPLE
OF BEATS) What is the current
password?

(THERE IS A CLICKING
AND THE QUESTIONS...
STOP. TOR AND SI...
LOOK AT VICKI - SHE
HAS BEEN LISTENING
TO THE QUESTIONS,
AND EXAMINING THE
EQUIPMENT)

VICKI: This is where the questions
are programmed. (SHE EXAMINES
THE CABINET) Help me try and get
the front off.

(AS TOR MOVES INTO
HELP VICKI)

67 5 B 24 SINGLE LOBOS /BOOM DI

Pan him 21. INT. LOBOS OFFICE. DAY.
R to
DAKO pushing
In to MCS

(LOBOS IS ALONE
IN HIS OFFICE,
PACING UP AND
DOWN. HE CAN
STAND THE WAITING
NO LONGER AND
MOVES ROUND TO
HIS DESK AND
FLICKS OVER A
SWITCH ON THE
SMALL CONTROL
PANEL ON HIS DESK)

(ON 5)

-39-

LOBOS: Are the aliens still in
the building?

VOICE: (OVER) Yes, sir -
we have seen no movement.

LOBOS: Very well. Keep the men
alerted! They'll soon be
coming out.

(LOBOS SOON REPLACES
THE SWITCH. MOVES
AWAY FROM DESK,
LOOKS AT HIS WATCH)

68

4

E

35

BARBARA & DAKO
entering R

/FISHING ROD

/MUSIC 40/

22. INT. MUSEUM CORRIDOR. DAY.

(WE HOLD THE MUSEUM
CORRIDOR FULL OF
THE SWIRLING GASS,
THEN, PANNING, WE
SEE BARBARA AND
DAKO STAGGER INTO
SHOT, MOVING ALONG
THE CORRIDOR TOWARDS
THE DOOR.

BARBARA AND DAKO
STILL COVER THEIR
FACES, THEY MOVE
WITH DIFFICULTY)

BARBARA: We're nearly there,
Dako.

(DAKO, NOT KNOWING
WHAT HE IS DOING
STAGGERS AWAY, HE
CANNOT SEE, HIS EYES
ARE STREAMING WITH
WATER.

(3 NEXT)

-39-

(ON 4)

-40-

HE CRASHES INTO
THE WALL AND FALLS
TO THE FLOOR IN A
HEAP.

Pan BARBARA L

Pan BARBARA R

BARBARA, NOT SO
BADLY AFFECTED,
BUT HAMPERED NONE-
THE-LESS, TURNS TO
LOOK AT THE NOT TOO
DISTANT DOOR. SHE
IS NOT SURE WHETHER
TO CONTINUE ON, BUT,
DECIDING, SHE MOVES
BACK TO THE NOW UN-
CONSCIOUS DAKO.

BARBARA BENDS DOWN,
TRIES UNSUCCESSFULLY
TO LIFT HIM, THEN
TO DRAG HIM. SHE IS
GETTING WEAKER HER-
SELF, AND FINALLY
SHE FALLS WITH HER
OWN EFFORTS.

Push in to BARBARA

BARBARA LIES ON
THE FLOOR, UNMOVING
WE CLOSE IN ON HER,
HOLD, AND THEN:)

69

3

D

24

~~3-S TOR~~
VICKI/SITA

/BOOM B3 /

23. INT. AMMUTY. DAY.

(VICKI AND TOR
STAND EACH SIDE
OF THE CABINET,
NOW BARE OF ITS
METAL FRONT.

VICKI IS ADJUST-
ING CONTROLS)

TOR: Have you done it?

VICKI: I'm not sure - I think
so.

(2 NEXT)

-40-

TOR: The door hasn't opened.

VICKI: We'll still have to
answer the questions.

TOR: Then you've failed - the
lock reacts only to the truth.

Pan VICKI L to
single shot

VICKI: And it still does Tor,
you'll see.

(VICKI MOVES OUT
FROM THE CABINET,
THOUGHTFULLY GIVING
IT ONE LAST LOOK
AND STARTS TO MOVE
TOWARDS THE SAME
DOOR.

AS WE PULL OUT WE
SEE SITA HOLDING
THE FRONT OF THE
CABINET. TOR
MOVES TO WATCH
VICKI, AND SITA,
LEANING THE SECTION
HE IS HOLDING AGAINST
THE WALL MOVES ACROSS
TO JOIN TOR.

70 2 E 24 (ON TURN)
SINGLE VICKI L
SPOOLS R

VICKI PLUCKS UP HER
NERVE, WALKS INTO THE
CORRIDOR OF LIGHT
BEAMS. / AS SHE BREAKS
THE BEAM, THE SPOOLS
REVOLVE, AND WE
HEAR)

VOICE: What is your name?

VICKI: Vicki.

(THERE IS A LONGISH
PAUSE AS THE NEXT
QUESTION HAS BEEN
DELETED BY VICKI. /
WE CUT AROUND TO
SEE THEIR ANXIOUS
FACES, THEN)

71 3 D 9
C2-S TOR/SITA

72 2 E 24
SINGLE VICKI

VOICE: (OVER) For what purpose
are the guns needed?

VICKI: Revolution.

(THERE IS A PAUSE
THEN WE HEAR A RUMBLE.
THE DOOR STARTS TO
OPEN OF ITS OWN ACCORD
SLOWLY.

TOR AND SITA EXCHANGE
LOOKS. SITA MOVES
TO AND GOES INTO THE
SAFE, THROUGH THE
DOOR. TOR FOLLOWS
HIM, PAUSING TO GRIP
VICKI'S HANDS TIGHT)

VICKI: I just left the questions
I could answer in: then told the
truth!

(TOR SMILES AND
MOVES TOWARDS THE
SAFE AS SITA COMES
OUT HOLDING SEVERAL
WEAPONS)

SITA: There's everything we want,
Tor - and more. We can arm
everybody!

73 3 D 9
CU VICKI

TOR: Good - get as many as you
can carry and give them to Shan
for distribution. I'll give
mine to the Tolman colony, and
bring them back for more....

(DURING THE LAST
SPURCH WE CUT TO
VICKI, HEAR TOR'S
SPURCH LOW IN THE
BACKGROUND. WE
HOLD VICKI IN CLOSE
UP AS:)

VICKI: (TO HERSELF) I wonder
if this will keep us out of the
cases?

(5 NEXT)

(WE HOLD ON VIVKI
MOMENTARILY AND
THEN:)

74 5 A 24

SINGLE LOBOS

/DOOM D1 /

24. INT. LOBOS OFFICE. DAY.

GUARD & IAN
enter door
3-S. IAN/LOBOS/GUARD

(WE COME UP ON
LOBOS SITTING AT
HIS DESK WORKING
AT SOME PAPERS.

THERE IS A KNOCK
AT THE DOOR, HE
LOOKS UP)

LOBOS: Come in.

(THE DOOR OPENS
AND THE GUARD
COMES IN FOLLOWED
BY IAN, THE GUARD
STANDS TO ONE SIDE,
CLOSES THE DOOR.
IAN HAS THE RAY
GUN OUT OF SIGHT.

AS SOON AS LOBOS
SEES IAN HE STANDS
SMILING HAPPILY.
HE WALKS AROUND THE
DESK) /

75 6 A 35
3-S IAN/GUARD/LOBOS

Well! At last!

(LOBOS STRIKES IAN
ACROSS THE FACE)

You aliens have caused me enough
trouble. (cont...)

(HE TURNS TO GO
BACK TO HIS DESK)

(5 NEXT)

-44-

LOBOS: (cont) I shall see that
you pay for it.

(LOBOS TURNS TO
LOOK BACK TO IAN
AND HIS SMILE
LEAVES HIS FACE
INSTANTLY, HE
LOOKS HORRIFIED.)

WE SEE A VERY
DETERMINED IAN
STANDING THERE
LEVELLING A RAY
GUN AT THE GOVERNOR.

THE GUARD, WHO HAS
SEEN ALL THIS GOING,
HAS REACTED WITH LIP
BITING, HORROR, EYES
TO HEAVEN, ETC.)

You'll be a fool if you kill me
- it will achieve nothing.

IAN: Possibly - but it might
be enjoyable.

(IAN MOVES FORWARD
THREATENINGLY AND
LOBOS SITS DOWN
SUDDENLY IN HIS
DESK CHAIR)

LOBOS: What do you want? /

76 5 A 24
2-S IAN/LOBOS

IAN: Take me to the doctor,
the old man you captured.

LOBOS: And if I refuse?

IAN: Oh, I don't think you'll
be as silly as that.

(IAN RAISES THE
RAY GUN AGAIN.)

(6 NEXT)

-44-

LOBOS IS STALLING,
FEELING THAT IF HE
TAKES IAN TO THE
DOCTOR HE WILL PAY
FOR IT ANYWAY)

LOBOS: You'll kill me anyway.

77

6 B 9
CU LOBOS

IAN: You're wasting time! /

LOBOS: Am I? It's too late
for you to help him - he's
already passed into the second
stage of preparation.

IAN: What does that mean?

LOBOS: He is beyond your help.

78

5 C 35
3-S IAN/LOBOS/GUARD

IAN: Come on - move. Take me
to him!

(LOBOS PAUSES THEN
GETS UP SLOWLY)

Hurry up!

Pan then R
Pulling back to pos
D LOBOS: Hurrying won't help
your friend, the Doctor.

(LOBOS MOVES TO
A DOOR, STANDS
BY IT. IT LEADS
OFF FROM HIS OFFICE)

IAN: Is he in there?

LOBOS: Yes.

(CN 5)

- 46 -

IAN: Open it.

(IAN TURNS, SIGNALS THE
WAITING GUARD TO MOVE
AND OPEN THE DOOR.)

80 1 . G 9

CU IAN

IAN STEPS FORWARD AND
LOOKS THROUGH THE DOOR)

STAND MIKE

MUSIC 41

SUPER SLIDE 3 / IAN: Doctor!
/ Next episode: THE FINAL PHASE

SUPER ROLLER / Dr. Who.....William Hartnell

ends: Designer
SPENCER CHAPMAN

SUPER SLIDE 4 / Producer
VERITY LAMBERT

SUPER SLIDE 5 / Directed by
MERVYN PINFIELD

BBC-tv

FADE VISION

FADE SOUND

finis